



**International Network of
Museums for Peace**

Cambodia Peace Museum to Open 23rd October in Battambang

The Cambodia Peace Museum was first envisioned more than ten years ago by Cambodian peacebuilders desiring a more positive way to teach the next generation about the history of the country. After nearly thirty years of a war that ended in 1998, many young people still do not learn about the war in their homes, their communities or their classrooms. Many do not have access to information about how the war was ended and how the country was rebuilt. By focusing on the resiliency and the peacebuilding successes, the museum will contribute to the national healing and reconciliation process.

The museum is a collaborative project between the Centre for Peace and Conflict Studies (CPCS) and the Friends Economic Development Association (FEDA). In the last year, CPCS and FEDA have worked to transform FEDA's school and community centre into the Cambodia Peace Museum. The museum is set to open with a series of exhibits that highlight the strategies and interventions that helped to end the war, such as the signing of the Paris Peace Agreements in 1991 and the successful implementation of Cambodia's Win Win Policy in 1998. It will focus on locally inspired

initiatives to address safety and human security, by cleaning up the landmines and weapons left over from the war. The museum will also host a series of exhibits on reconciliation and healing, exploring how people have moved forward from the war. This will shift the Cambodian narrative, locally and internationally, from a story of victims to stories of resilience and survival.



Resilience exhibition, celebrating the lives of Cambodia's peacebuilders

The Cambodia Peace Museum will host peace education programmes for university students and special events throughout the year. The museum space includes a Peace Research and Archive Library, workshop spaces, and a gift shop featuring unique gifts and books that celebrate Cambodian resiliency.



Cambodia Peace Museum Logo

The museum recently unveiled its new logo. We have chosen the lotus flower as it represents flexibility and strength to overcome life's challenges and the journey of transformation. The museum has received a series of four stained glass windows titled 'Cambodia's Journey from War towards Peace and a Positive Future', designed and donated by Australian artists Gerry Cummins and Jill Stehn. Each of the windows represents a moment in Cambodia's journey, beginning before the war, during the US-led bombing that was part of the war in Vietnam, and the end of the Khmer Rouge regime. The fourth window, titled 'Recovery', images the future of Cambodia, in a time of peace, stability and prosperity.



'Recovery' stained glass window

For more information about the Cambodia Peace Museum and the upcoming opening, please visit us [here](#) and on [Facebook](#).

Article written by Nikki Singer, Director, Cambodia Peace Museum (See also an earlier article by the writer in INMP Newsletter no. 16, September 2016, pp. 1-2).

Atomic Bomb Victims Museum Opened in South Korea

South Korea's first atomic bomb museum was opened in Hapcheon County, South Gyeongsang Province, in the southern part of the country, on 6th August 2017, marking the 72nd anniversary of the atomic bombing of Hiroshima. Many Koreans living in Hiroshima and Nagasaki were among the victims of the atomic bombings. According to estimates of the Association of Korean Atomic Bomb Victims (or Sufferers), at that time some 50,000 Koreans were living in Hiroshima, and 20,000 in Nagasaki. Most had migrated to Japan following Japan's annexation of Korea in 1910, either to look for work and escape poverty at home, or because of forced conscription that intensified during World War II. Many had come from Hapcheon and South Gyeongsang Province. It is estimated that some 35,000 Koreans were killed in Hiroshima, and 15,000 in Nagasaki – or close to 20% of the total number of those killed by the bombings. Following the end of the war, about 23,000 Korean survivors of the atomic bombings returned to Korea. Of the approximately 2,400 survivors today, approximately 600 live in Hapcheon, which is sometimes referred to as 'the Hiroshima of South Korea'.

The museum was constructed next to the Welfare Hall of Atomic Bomb Victims in

Hapcheon, a medical facility operated by the Korean Red Cross to provide care for about 100 Korean A-bomb survivors. The construction of the museum followed a request to the county government by the Hapcheon branch of the Association of Korean Atomic Bomb Victims, which argued that there was no public exhibition of the damage caused by the atomic bombings, nor a public place to commemorate Korean victims. The Korean A-bomb survivors not only lost family members in the atomic bombings but also suffered hardship and discrimination after returning to South Korea, with grave consequences for their lives. The museum project was also strongly supported by the county mayor, Ha Chang-Hwan, a second-generation atomic bomb survivor. The county government successfully approached the provincial and national governments for financial support. The Association collected records and artefacts from some 50 first-generation victims, which are now on display. Just as in Hiroshima and Nagasaki, a cenotaph for the A-bomb victims and a peace park will complement the museum. The mayors of both cities, and the directors of their respective peace museums, have expressed their support for the initiative in Hapcheon.



South Korea's first atomic bomb museum

The museum does not yet have an official webpage. A good impression of the inside of

the museum and the displays is conveyed by a series of some fifty photographs taken by a visitor and posted on a [blog](#). Many text & illustration panels show the destruction of the two Japanese cities and casualties as well as the nature of the atomic bomb. There are also display cases with artefacts from Hiroshima and Nagasaki.

For Korean and Japanese media reports, see 'Atomic Bombing Museum to Open in Hapcheon' [here](#); 'First public atomic bomb museum to be built in Hapcheon County, "Hiroshima of South Korea",' [here](#); and 'Hiroshima hibakusha area in South Korea to get A-bomb museum via The Japan Times,' can be read [here](#). And an article in the Hankyoreh newspaper, in Korean, entitled 'Korea's First Atomic Bomb Victims Museum Opened in Hapcheon, Gyeongsangnam Province', can be found [here](#).

According to Mr. Ichiro Nishimura, who is a retired co-op worker, the private peace museum in Hapcheon was opened on 6th August 2015 at a temple in Seoul by Mr. Koujun Takahashi, a Buddhist priest. Mr. Nishimura donated tiles that were exposed to radiation which he collected in the Motoyasu River in front of the Atomic Dome in Hiroshima. It was a small room, but it was epoch making. Please read Mr. Nishimura's blog [here](#).

Hiroshima Peace Memorial Museum Receives Unseen Photos

It was recently reported (9th August, Nagasaki Day) that the Hiroshima Peace Memorial Museum had been given some never-before-seen photographs taken soon after the city was destroyed on 6th August 1945. The images, 36 in all, had been found many years ago at a school in Honolulu,

Hawaii and had apparently belonged to Edith Townes, a science teacher thought to have been involved with the Manhattan Project to produce an atomic bomb. Eventually the photographs ended up in the possession of Mrs. Umeyo Yoshikawa, originally from Hiroshima Prefecture. She was evacuated when the atomic bomb was dropped. Together with her daughter Gayle, she presented the photos to the museum during a visit in March.



One of the 36 photographs donated (courtesy Gayle Yoshikawa)

According to museum curator Mari Shimomura, some of the images show Hiroshima from angles that are at times different from photos already in the possession of the museum. The story, which was reported in *Stars and Stripes*, a US newspaper for the military community, can be read [here](#). Also, an impressive gallery of 34 photos following the bombing of Hiroshima can be seen [here](#).

Nagasaki Atomic Bomb Survivor Visits Reactor Museum in Hanford, Washington State

On 9th August, the Public Broadcasting Service (PBS) in the US reported that Mitsugi Moriguchi is believed to have been the first atomic bomb survivor from Nagasaki to have

visited the museum in Hanford, Washington state, which contains the original large-scale plutonium B reactor that fuelled the bomb that destroyed his city. Moriguchi, a retired teacher, was then 8 years old which might help to explain why he was dressed in a radiation-blocking jumpsuit when making his visit to one of the three World War II sites where the US developed the first atomic weapons. In addition to Hanford, facilities in Los Alamos (New Mexico) and Oak Ridge (Tennessee), together comprise the Manhattan Project National Historic Park. The Park Service is developing new content for each of the three sites; the city of Nagasaki, which helped fund Moriguchi's visit, wants the suffering caused by the atomic bombs to be part of the story which currently is not the case. (See also an article about the Los Alamos Historical Museum in the previous newsletter, pp. 9-10). He believes that radiation caused the cancers that killed five of his six siblings. The visit took place in March and was widely reported in the local media.

See [this story](#) from *The Seattle Times* which includes a gallery with 22 photos of the visit. Also see [this article](#) on Mr. Moriguchi from Washington State University's website. And a 6-minute video interview with Mitsugi Moriguchi can also be seen [here](#).



Mitsugi Moriguchi, on the left, at B Reactor in Hanford (photo: Alan Berner/The Seattle Times)

No More Hiroshima: No More Nagasaki: Peace Museum, Nagpur, India

Dr. Balkrishna Kurvey, Honorary Executive Director of No More Hiroshima: No More Nagasaki: Peace Museum in Nagpur, India, and INMP board member, reports that the museum organised a very successful peace exhibition at the Raman Science Centre and Planetarium, a department of the Ministry of Culture of the Indian government. The exhibition was held 6th – 19th August. With the help of photos from the bombed Japanese cities, he explained the catastrophic effects of a so-called limited nuclear war between India and Pakistan when two billion people would likely be affected. He highlighted how the use of nuclear weapons would aggravate climate change, resulting in crop failures which would lead to malnutrition, spread of infectious diseases, etc.



Dr. Balkrishna Kurvey giving a talk at the Raman Science Centre and Planetarium

He appealed for teaching the values of nonviolence to students as well as the wider public and stressed the important role of peace museums around the world in building a public opinion in favour of a nuclear weapons free world. Dr. Nalini Kurvey, a member of International Physicians for Prevention of Nuclear War and Executive Committee Member of the

museum, argued that there are no medical remedies for nuclear bomb victims and that prevention is the only cure to save humanity, the environment, and planet earth from the catastrophic effects of nuclear war. The exhibition, which was shown for a longer period than initially intended because of popular demand, received both regional and national coverage.



Students view the exhibit at the Raman Science Centre and Planetarium

The Peace Museum, Bradford, UK Celebrates 20th Anniversary

This year marks twenty years since The Peace Museum in Bradford, UK, first opened its galleries in three rooms at the top floor of one of the city's fine Victorian buildings in the heart of the city. In celebration, the museum has planned a series of special events throughout the year. On 7th July the museum hosted several events, including a well-attended Open Day which offered a range of children's activities. The same day saw the opening of new, additional, gallery premises in a neighbouring building where the museum is showing temporary exhibitions, currently *The Etiquette of the Arms Fair: Ten Years Drawing in Arms Fairs* by artist and peace activist Jill Gibbon. The day also saw the launch of a new exhibition, *Pieces of Peace*, featuring twenty objects from the museum's collection. An evening celebration attracted sixty friends and

supporters of the museum including the Lord Mayor who expressed his admiration for the work of the museum in promoting unity and cohesion of the city's diverse communities and for its work with schools in Bradford and far beyond. Clive Barrett, chairman of the trustees of the museum, outlined the development and many achievements of the museum (whose founding goes back to the inaugural conference of the network of peace museums that was held in the University of Bradford in 1992). The museum has been so successful that it has outgrown its premises; it hopes to be able to continue its work for the next twenty years from larger and more accessible premises in the city centre.

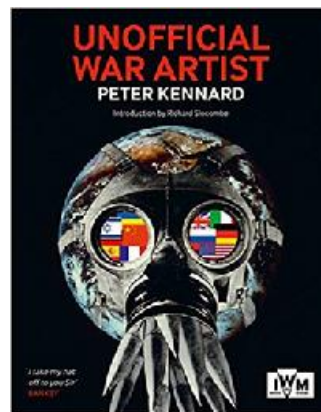


See the museum's website [here](#).

Art Against War Exhibition, Sheffield, UK

The 60th anniversary of the Campaign for Nuclear Disarmament (CND) continues to be celebrated in the UK (see previous issues of the newsletter), this time with an exhibition in the Millennium Gallery, part of Museums Sheffield. Entitled *Art Against War* (9th June – 7th October), it focuses on the work of Peter Kennard. His powerful photomontages ensured that throughout the 1970s and 1980s the campaign, and the striking imagery that came to represent it, were etched onto the public consciousness. Kennard started producing radical paintings and photomontages after his involvement in

the anti-Vietnam war demonstrations in the late 1960s when he was still a student at the Slade School of Fine Art in London. He has gone on to become one of the country's – indeed, the world's – leading political artists whose work has come to define modern protest. His haunting, unforgettable images have appeared in many publications and can also be found in several leading galleries and museums, especially in London. The Imperial War Museum has bought no fewer than ten of his paintings and organised the first major retrospective of his work in 2015-2016.



Some of his most famous works have now been brought together in *Art Against War*. They include, on loan from the Victoria & Albert Museum in London, *Hay Wain with Cruise Missiles*, based on John Constable's famous painting of 1821, as well as the photomontage *Broken Missile*, first produced as a poster for CND in 1980, on loan from Tate Britain.



Peter Kennard (photo credit: School of Arts & Humanities, Royal College of Art, London)

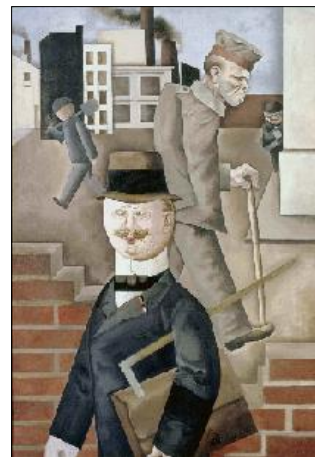
These and other works can also be seen on the artist's [website](#) as well as on the websites of the museums mentioned. An excellent 6-minute video presentation in which the artist talks about his anti-war work can be found [here](#). See also Roger Ratcliffe's article 'Peter Kennard: cut and paste,' in [Big Issue North](#).

Art After War Exhibition at Tate Britain, London

A major, most impressive exhibition – *Aftermath: Art in the Wake of World War One* – about the impact of the First World War on the art of Britain, France and Germany between 1916 and 1932 was shown from 5th June until 23rd September in Tate Britain, one of the country's foremost art galleries. More than ten million soldiers died and over 20 million were wounded during the war, while large areas of northern France and Belgium were left as ruined wastelands. The exhibition, marking 100 years since the end of the war, explored how artists processed the physical and emotional effects of this unprecedented devastation. Among the eight themes represented were 'Remembrance: Battlefields and Ruins', 'Remembrance: War Memorials and Society', 'Traces of War: Wounded Soldiers', and 'Traces of War: Dada and Surrealism'. Images of wounded or psychologically traumatised men circulated widely in anti-war literature and art. The exhibition displayed works by artists such as Otto Dix and George Grosz who criticised the war, and post-war German society, by depicting hideously wounded and disabled veterans, and their marginalisation and mistreatment.

Another theme was devoted to the print portfolio which, produced in editions of tens

or hundreds, and relatively inexpensive, had a broader reach than painting or sculpture. A series of famous etchings, lithographs, and woodcuts by Kaethe Kollwitz (*War*), Otto Dix (*War*) and Max Beckmann (*Hell*) conveyed the utter horrors of war and its aftermath with extreme rage and grief. The reason why German graphic art expressed the pity of war much more forcefully than anything made in post-war France or England has been explained by reference to Germany's graphic tradition since Albrecht Durer, as well as the country's defeat leading to social breakdown.



George Grosz, *Grey Day*, 1921, in Nationalgalerie Berlin

(credit: Estate of George Grosz, Princeton, N.J.)

Among the artefacts on display were two diary volumes of Kollwitz showing sketches for her famous sculpture of a mourning mother and father figure that she worked on for many years following the death of her young son at the start of the war. Also copies of the book *War against War!* (with shocking photos) by her friend, Ernst Friedrich, were on display; following its first publication in 1924, he showed the same photos in his Anti-War Museum in Berlin. Among the more than 150 works of art on display were famous sculptures by Ernst Barlach, Wilhelm Lehmbruck and Jacob Epstein, as well as powerful images and artefacts by the

pioneers of photomontage, John Heartfield and Hannah Hoeh (a member of the Berlin Dada movement).



C.R.W. Nevinson, *Paths of Glory*, 1917
(credit: Imperial War Museum)

Whereas at one time such an exhibition – showing images of the horrors and disasters of war, including prominently of dead and mutilated soldiers – would have been off-limits to serving soldiers, on this occasion all veterans and members of the armed forces received free tickets. Many of the artworks shown (including some which had been censored at the time such as C.R.W. Nevinson's *Paths of Glory*) have been reproduced in full colour in the catalogue edited by Emma Chambers, the exhibition's main curator. *Aftermath: Art in the Wake of World War One* (London: Tate Britain, 2018, pp. 128) also contains several essays.

For more information, and a gallery of images, go [here](#). And for a (glowing) review in the press, see [here](#).

Nelson Mandela Centenary Exhibition in London

An excellent exhibition exploring the life and times of Nelson Mandela (1918-2013) marking the centenary of his birth was shown at the Southbank Centre in London from 17th July until 19th August. The large

exhibition that filled the foyer of the Queen Elizabeth Hall told his story through a chronological presentation of six themes entitled Character (1918-1940), Comrade (1941-1955), Leader (1955-1964), Prisoner (1964-1989), Negotiator (1989-1994), and Statesman (1994-2013). Each theme was explored and depicted on four large double-sided boards with photos, quotations, texts, sound and short video films, the latter including his first TV interview in 1961 when Mandela was in hiding.

The exhibition was further enriched by a variety of artefacts in display cases. Among the objects was a pickaxe like those used by Mandela and fellow political prisoners at the limestone quarry on Robben Island; the famous so-called 'Robben Island Bible'; a photo-album with family snapshots; an album with Mandela's prison letters.



The powerful and lively exhibition provides an insight into Mandela's journey from young freedom fighter to becoming the inspiration for an international movement against South Africa's violent and oppressive apartheid system. It documents the evolution of his ideas as well as his magnanimous personality, resilience and charm that enabled him to lead South Africa through a volatile transition. The exhibition is a fitting tribute to someone who transformed the political landscape at home and around the world and who became one of the most influential and admired individuals of the 20th century, and whose vision remains timeless and inspiring in today's troubled world.

The exhibition is a co-production of the Apartheid Museum, the Anti-Apartheid Movement Archives, and the Southbank Centre. The exhibition is the most popular of the more than 22 displays of the Apartheid Museum that was inaugurated close to downtown Johannesburg in South Africa in 2002. The full exhibition can also be seen on the [museum website](#).

More information is also available [here](#).

For information about the Anti-Apartheid Movement Archives (in the Bodleian Library in Oxford, and also online), and a picture gallery of photos and posters, go [here](#).

Women for Peace Exhibition in Germany

Against the background of several current exhibitions about war, occasioned by the centenary of the First World War, and the four hundredth anniversary of the beginning of the Thirty Years War (1618-1648), and as a counterpart, the Wallfahrtsmuseum Goessweinstein in Germany is organising an exhibition called Women for Peace (*Frauen fuer den Frieden*). The exhibition, made in cooperation with the Peace Museum Nuernberg, presents women from different countries and social milieux whose engagement for peace has been honoured by the award of the Nobel Peace Prize or the Right Livelihood Award (sometimes referred to as the Alternative Nobel Peace Prize). The exhibition includes a display that features all 15 Nobel peace women that was produced by the Peace Museum Nuernberg and shown in 2012 under the title, 'Noble Peace Women Change the World' (*Noble Friedensfrauen veraendern die Welt*). Thanks to the cooperation of the Peace Museum Meeder, Anna B. Eckstein – who was nominated for the 1913 Nobel Peace Prize and whose biography was recently

published (see previous newsletter) – will also be included in the exhibition. It will be held from 1st November 2018 until 30th June 2019 in the Pilgrimage Museum (*Wallfahrtsmuseum*) in the medieval town of Goessweinstein (between Bamberg and Bayreuth, in a region of northern Bavaria known as *Oberfranken*, Upper Franconia). The town is home to one of the most important pilgrimage churches in Germany; the museum, opened in 2008, is dedicated to pilgrimage and pilgrims not only in Christianity, but also in other world religions. For more information, go [here](#).



Design for a poster of the 'Women for Peace' exhibition

Architects of Peace Exhibition in Mons, Belgium

Among hopeful developments before World War One was the opening of the Peace Palace in The Hague in 1913, and of the International Museum (later called Mundaneum) in Brussels in 1910. Although located in Europe, and in close proximity to one another, these two innovative institutions aspired to contribute in major ways to the building of a global world of peace and prosperity. The Peace Palace aimed to do so through international law and arbitration to settle conflicts between states whereas the Mundaneum aimed to

be a repository, and diffusion centre, of universal knowledge. Since 1998, the Mundaneum has been based in Mons, Wallonia, in the southern French-speaking region of Belgium. Both institutions represent important milestones in peace history and heritage which have now cooperated in the production of an exhibition entitled *Architects of Peace*. It celebrates their forward-looking founders and pioneers, first and foremost Andrew Carnegie (the anti-militarist who financed the construction of the Peace Palace) and Henri La Fontaine (1913 Nobel Peace laureate) and Paul Otlet. The latter two were idealistic and pragmatic Belgian advocates of peace through dialogue and sharing knowledge and whose work is now recognised as a paper – precursor of the internet. The exhibition will be inaugurated on 8th November in the Mundaneum and will last until 24th February 2019.

It involves a re-discovery, new appreciation and promotion of peace history, an important but often unknown or neglected aspect of cultural heritage. The exhibition has been organised in the context of the European Year of Cultural Heritage 2018. This year was designated as such by a decision of the European Commission in 2017. The project involves all member states of the European Union and consists of thousands of activities and events. The aim of the Year is to encourage more people, especially of younger generations, to discover and engage with Europe's cultural heritage. This heritage should not be seen as something 'from the past' or as being static, but as continuously evolving through people's engagement with it. It thus has a large role to play in building the future of Europe and the wider world.

For more information, go [here](#) and [here](#) for the websites of the Mundaneum.



A display in the Mundaneum, Mons

For a recent article, 'Mundaneum: The Belgian Archive that Anticipated the Internet' published in *The Independent* on 12th June, go [here](#).

Exhibition *Peace from Antiquity to the Present Day* in Muenster, Germany

A major exhibition, *Peace. From Antiquity to the Present Day*, was presented this summer (28th April – 2nd September) by five institutions in Muenster, Germany in a unique collaborative project. It was meant to mark three important anniversaries: 400 years since the start of the Thirty Years' War (1618); 370 years since the Peace of Westphalia (1648) in Muenster and Osnabrueck, which concluded that war; and 100 years since the Treaty of Versailles, which concluded the First World War (1919). The five institutions each addressed a different aspect of the overall theme: 'Pathways to Peace' (LWL-Museum for Art and Culture); 'Peace – as in Heaven so on Earth?' (Diocese Muenster); 'Eirene – Pax, Peace in Antiquity' (Archaeological Museum of the Westphalian Wilhelms University Muenster); 'A Reason to Celebrate? Muenster and the Peace of Westphalia'

(Muenster City Museum); and 'Picasso – from the Horrors of War to the Dove of Peace' (Art Museum Pablo Picasso Muenster). Six topics were identified as constituting threads that were embedded in the larger exhibition context: the symbols of peace and their evolution; ideals and rituals of peace; personifications of peace; peace as a matter of dialogue and negotiation; artists as the mouthpiece of peace; and the Peace of Westphalia in Muenster.

The exhibition took place under the patronage of Federal German President Frank-Walter Steinmeier and was one of the largest projects of the European Year of Cultural Heritage 2018 (see article above). The exhibitions – which featured many famous and precious works of art by the likes of Rubens, Picasso, Ter Borch, Kollwitz, Dix and many others – were accompanied by an extensive programme of concerts, films, lectures, workshops, podium discussions, and more. For further information, visit [here](#). The 80-page programme booklet can be downloaded [here](#). A 44-page booklet describing the exhibitions can be downloaded [here](#). In addition, a flyer can be downloaded [here](#).

For publications connected to the exhibitions, see 'New Publications' at the end of the newsletter.



Prague Peace Trail

The Prague Trail for Peace and Nonviolent Resistance was launched in May in the Czech capital. It links 17 sites in the city commemorating Czech individuals and

movements that have non-violently defended human rights, peace and justice.



*John Lennon Wall in Prague
(courtesy AFAR Magazine)*

The trail commemorates people who deserve to be remembered, and admired, and whose actions and attitudes still inspire today. The walk visits statues, plaques, houses, institutes and other locations associated with a variety of personalities who were active in the 20th century (one of the criteria for inclusion). The whole trail (20 km) can be walked in a single day with the option of taking public transport. Among locations included are Prague Castle, the Old Town, Prague's main railway station, Peace Square, and the John Lennon Wall. Individuals include Thomas Masaryk (founding father and first president of Czechoslovakia), Vaclav Havel and Olga Havlova, poet Jaroslav Seifert (Nobel laureate in literature 1984), feminists Frantiska Plaminkova and Milada Horakova, pacifist Bertha von Suttner (born in Prague, first female Nobel peace laureate 1905).

The trail is the result of a consultation process that started in 2016 when the public were asked to nominate places in Prague related to relevant personalities, events and movements. Eventually, a selection was made of the ca. 65 names submitted, mainly of individuals but also of organisations and

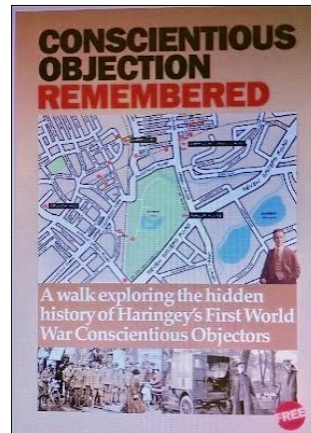
movements. The project was initiated and largely funded by Czech Quakers and inspired by other similar European projects, especially [Discover Peace](#). It is envisaged that in addition to the digital format, a paper copy will be published and that specific sites will be marked with links to the project's website if owners of properties included in the trail give their approval for such marking. The whole trail, with photographs, maps, quotations and texts for each stop, is attractively presented and can be seen on the website, which also provides full information on the making (and makers) of the trail [here](#).

Also consult the [website of Czech Quakers](#). A very concise version in English can be found [here](#).

Peace Walk Remembering World War One Conscientious Objectors in London

The centenary of the First World War (2014-2018) has sparked many projects of commemoration, remembrance, and education at both national and local levels in the UK. A multi-faceted, original programme has been developed by the Haringey First World War Peace Forum with support from the national Heritage Lottery Fund's 'First World War Then and Now' programme. Since 2014 the Forum has been researching the lives of men who resisted conscription during the First World War in what is now the London Borough of Haringey. This part of London saw the highest proportion of conscientious objectors (COs) in the country between 1916 (when conscription was introduced) and 1918. COs were vilified at the time, some were initially sentenced to death, many thousands were imprisoned,

and many continued to be ostracised by society long after the war had ended.



The hidden history of some of Haringey's 350 COs has now been told in a booklet, *Conscientious Objection Remembered: A walk exploring the hidden history of Haringey's First World War Conscientious Objectors*. The walk captures the range of CO experiences, taking in their homes as well as meeting places and organisations where the anti-war movement found support. The free, fully-illustrated 32-page booklet is downloadable [here](#).

The Forum has also produced a one-man play, 'This Evil Thing' and supported 'The Lost Files' sculpture/art installation on display at the local Bruce Castle Museum until September 2018. The latter title refers to the fact that most of the official COs' records were destroyed after the war, and many of the unofficial records have since been lost. With her new installation, politically engaged sculptor Al Johnson has sought to redress this by creating a visual record of conscientious objection. The artwork offers a glimpse into how it might have felt, at great personal risk, to stand against the conventions of society, and is at the same time a homage to a group of brave and principled men, and the women who supported them.

Young People's Peace Trail in Manchester

A new edition of the Manchester City Centre Children's Peace Trail was launched on 4th July during a special event in the Central Library by the Lord Mayor of Manchester, Councillor June Hitchen, with children from two primary schools and other interested parties. The trail was developed by Manchester City Council through a small steering group made up of representatives of local peace groups. This free, updated version has been produced thanks to a generous grant from Historic England. The well-designed, colourful trail identifies twelve significant locations in the city centre associated with peace, human rights, tolerance and the promotion of social justice. For each location the trail also includes questions to encourage children to learn more. A linked, new website includes materials for teachers, games, and glossaries to allow for further work in schools. The project is part of the Council's commitment to support peace education.



Launching of children's peace trail, Manchester

The trail starts at Manchester Town Hall, the seat of the City Council. The Council is Vice-President of Mayors for Peace. The city famously passed a resolution in 1980 declaring itself a nuclear weapon free zone. Hiroshima and Nagasaki had been looking for a way to develop an international local government association on the matter and took inspiration from this work and the creation of what became the UK and Ireland

Nuclear Free Local Authorities (NFLA). Hiroshima established Mayors for Peace shortly afterwards (1982) while Nagasaki established the Japanese equivalent of their NFLA. Ever since, relations between the three cities have been close regarding peace campaigning.

The map can be downloaded [here](#). An adult peace trail for Manchester was produced as part of the European-wide, EU-supported, 'Discover Peace' project, involving seven cities (a peace trail for The Hague was produced by INMP, one of the project's partner organisations). It can be seen [here](#).

It was announced recently that Lincoln Square will become home to Manchester's new Peace Garden; this will replace the Peace Garden formerly at St. Peter's Square that was removed in connection with major road works. The decision of the Council and local landowners follows a tireless campaign by Friends of Manchester Peace Garden for the reinstatement of a city centre peace garden. For more information, and images, go [here](#).

Global Art Project for Peace Exchange

INMP board member Katherine Josten reports that the 2018 Global Art Project for Peace Exchange was a great success, with over 10,000 participants from around the world.



Participating community group in Kuala Lumpur, Malaysia

The Project is growing with an increase in the numbers of participating individuals and groups. Compared with the previous exchange, the 2018 exchange witnessed an increase of 65 groups, while the number of participating schools from China doubled. In April, participants created, exhibited and exchanged their personal visions of peace, resulting in many thousands of messages of peace and goodwill encircling the earth. The art for peace was exhibited in hundreds of local schools and community groups around the world initiating dialogue concerning peace issues and inspiring action for peace.

The editors send their congratulations to Katherine for another very successful exchange that has inspired and encouraged thousands of young people to engage with peace in a joyful and creative fashion. The next exchange will be in April 2020. For additional information about the Global Art Project for Peace visit [the website](#).

Sugihara House in Kaunas, Lithuania

Since the summer of 2016, repair and reconstruction works have taken place to both the interior and exterior of the Sugihara House in Kaunas, Lithuania which is a museum dedicated to the Japanese vice-consul Chiune Sugihara (1900-1986). He lived here in 1939-1940 when, following the Nazi occupation of Poland, he issued to thousands of Polish Jewish refugees who had fled their country transit visas which enabled them to travel through the Soviet Union to Japan, and beyond. It has been estimated that his noble action, which went against the instructions of his government, saved the lives of more than 6,000 people. When the consulate was closed in autumn 1940, Sugihara was the last foreign diplomat to leave the country. He even distributed visas from the train on which he was departing.

Because the Sugihara House is included in the national list of cultural heritage objects, every stage of the repair work must be executed in accordance with special requirements, which account for the lengthy and costly renovation process. Among the financial sponsors are Lithuanian, Japanese, and Jewish organisations and individuals. It is anticipated that the renovated and expanded museum will be ready for re-opening in the near future. For more information, go [here](#).



Nobuki Sugihara by the tree dedicated to his father in Yad Vashem, Israel

A beautiful, informative and moving, film can be seen [here](#). Entitled 'Chiune Sugihara Remembered by Jewish Survivors', the documentary (lasting nearly forty minutes) mainly consists of stories by several survivors, or their descendants. They include Solly Ganor who, as an 11-year old boy, had a chance encounter with Sugihara. They became friends, and through the Jewish boy the Japanese vice-consul came into contact with and learnt about the local Jewish community. The film also shows the Sugihara Tree – officially, the Righteous Among the Nations tree – that was planted

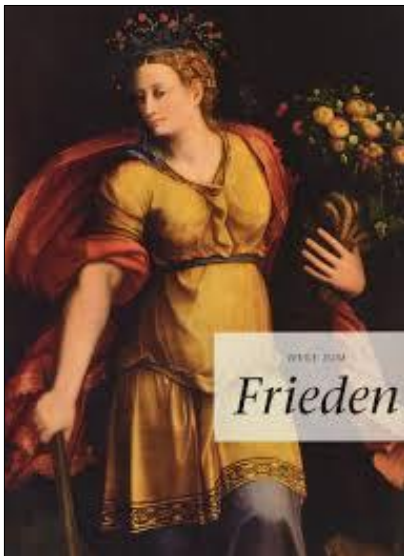
in his honour, with a plaque displaying his name – in the Avenue of the Righteous at

Yad Vashem, the Jewish Holocaust Memorial in Jerusalem. In June 2016, Sugihara's son, Nobuki, visited Yad Vashem and was photographed next to the tree.

to the representation of peace in art and culture from antiquity to the present. The catalogues can be bought individually and are also available as a boxed set at a considerable discount.

New Publication

'Pathways to Peace'



Cover of 'Pathways to Peace'

To coincide with the opening of *Peace from Antiquity to the Present Day (Frieden von der Antike bis Heute)* – the five related exhibitions that were opened on 28th April in Muenster, Germany (see article above) – the catalogues of the five exhibitions were published at the same time. Together, they comprise more than 1,000 pages and contain close to 1,000 illustrations, mostly in colour. Each catalogue has been prepared by the curatorial staff of the museum or institution concerned. The volumes have been published by Sandstein publishing house (in German language). For extensive previews of each volume, including many illustrations, go [here](#) (and click on 'Blick ins Buch'). This series of five publications is a most impressive and important contribution



From Editors

This newsletter is edited by Peter van den Dungen, Kazuyo Yamane, Ikuro Anzai, and Kya Kim.

Readers are encouraged to subscribe to our regular quarterly newsletter by sending your email to:

inmpoffice@gmail.com

Deadline for submission of articles for No. 25 to be published in December 2018 is the 15th of November.

Please send contributions (max. 500 words, and 1-2 high quality images) to the above address.

Announcement from General Coordinator



*Ikuro Anzai, Honorary Director
Kyoto Museum for World Peace, Japan*
Dr. Ikuro Anzai, new general coordinator of INMP, is planning to issue a mini newsletter "From General Coordinator's Desk" every month to be sent to all INMP members. He is now making efforts to organize the 10th International Conference of Museums for Peace in Japan in 2020 in cooperation with Hiroshima Peace Memorial Museum.